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mon is shown by contemporary records to have been a Syracusan by birth and not from Soli (pp. 308, 522). The first victory of Crates was in 450 (pp. 280, 520). Eupolis lived till ca. 410 (p. 281). Aristophanes won a victory at the Dionysia in 425 or 424—a prouder victory, we may surmise, than the Lenaeon victory with the Knights (p. 286). The date of Aristophanes's death, as of his birth, is unknown (p. 303). Menander made his début in 324, not in 321 (p. 309). Pericles was 40 years old ca. 454 (p. 521). The beginning of the career of Agathon was in 416, of Alexis ca. 356 (521). The author's method of indicating the period of an author by an assumed floruit at the age of forty is very misleading when the only fixed date in a writer's career which the ancients record is that of some specific event or achievement. The chronological table should be thoroughly revised and misleading calculations due to this practice eliminated.

A manual which combines so many points of excellence as this will undoubtedly undergo many revisions. In the hope that this prophecy may come true a few minor matters may be mentioned in conclusion. There should be some reference to Wilamowitz's opinion about the so-called Alexandrian 'canon' of the lyric poets, and also to his discussion of Solon's poems in his *Aristoteles und Athen*: The traces of Sappho's influence on Theocritus deserve mention; see Cook's article in the *Classical Review*, which does not exhaust the subject. An allusion to the relation of the dithyramb to Apollo should be inserted on p. 129. In the *Eumenides* Athena does not give the "casting vote" (p. 201), but rather awards the verdict to the defendant because of the tie. The references to the number of actors employed in the extant plays should be revised in view of Rees's recent treatise. Greater significance is to be attached to the absence of a scenic background in the four early plays of Aeschylus (p. 190). Present-day opinion on the question of the stage in the fifth century is not so divided as is intimated on p. 191. The view of the staging of the *Prometheus* is untenable (pp. 192, 197). The *eccyclema* is distinctly overworked (pp. 193, 204, 206, 207, 219). It was probably not represented on the stage in the grotesque shape of a cow (p. 199). In the *Acharnians* Euripides is not represented "in his garret" (p. 285), or "swinging absurdly in a stage machine" (p. 295), but is simply sitting in his study ἀναβάνη, with his legs drawn up to hold the writing tablet, as Blass showed years ago. We could wish that the work of American writers were more freely mentioned in the bibliographies, at the expense if necessary of worthless things like Kynaston's *Theocritus* (twice mentioned), or antiquated books like Sommerbrodt's *Scaenica*; for example, Seymour's *Selections from Pindar*, Burgess on *Epidictic Literature*, White on the *Stage in Aristophanes*, Humphreys's *Antigone*, Morgan's translation of *Xenophon*

on *Horsemanship*. Of foreign books the following should certainly be added: Bethe's *Prolegomena zur Geschichte des Theaters im Altertum*, Barnet's *Primer of the Greek Drama*, Bodensteiner's *Szenische Fragen*, Neil's *Knights*, Mazon's *Pax*, Croiset's *Aristophane et les parties politiques*, Meineke's *Historica critica comicorum Graecorum*, Mahaffy's *Silver Age of the Greek World* (the first edition under the title *Greek World under Roman Sway* is out of print), and Paley's *Aeschylus*.

EDWARD CAPPS

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The following sentences, quoted from a circular issued by the Classical Association of England, admirably express the purposes of the Classical Association of the Atlantic States:

The objects of the Association are to promote the development and maintain the well-being of classical studies, and in particular:

(a) To impress upon public opinion the claim of such studies to an eminent place in the national scheme of education;

(b) To improve the practice of classical teaching by free discussion of its scope and methods;

(c) To encourage investigation and call attention to new discoveries;

(d) To create opportunities for friendly intercourse and co-operation among all lovers of classical learning in this country.

Membership of the Association is open to all persons of either sex who are in sympathy with its objects.

From the statement of the objects of the Association it will be seen that it appeals for support to all who are interested in the study of the Classics, to University Teachers, to Head and Assistant Masters and Mistresses of Schools, to Private Tutors and Private Students, and, not less, to all those who, though actively occupied in business, politics, or the work of the learned professions, retain their interest in the classical literatures and civilisations, and a belief in their humanising influence.

One of my students has translated Horace Odes 3. 9. 17-18

quid si prisca redit Venus
diductosque iugo cogit aeneo

by 'What if old Venus return and unite us with a brass ring?' Recently, in sight translation, for *Regina stat incerta* a girl fearlessly suggested 'The queen stands in a cart'.

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THE NEW YORK LATIN CLUB

The first informal meeting of the New York Latin Club will take place at 10 o'clock on Saturday morning, January 23, at the Packer Institute, on Joralemon Street, near Clinton, Brooklyn (take Subway to Borough Hall; Joralemon Street runs west of Borough Hall). The meeting will be given over to a symposium on the function of Latin Prose Composition in the teaching of Latin. There will be short addresses and discussions by a number of teachers, including Professor McCrea, Messrs. Bice, Jenks, Radin, Miss MacVeagh and others.